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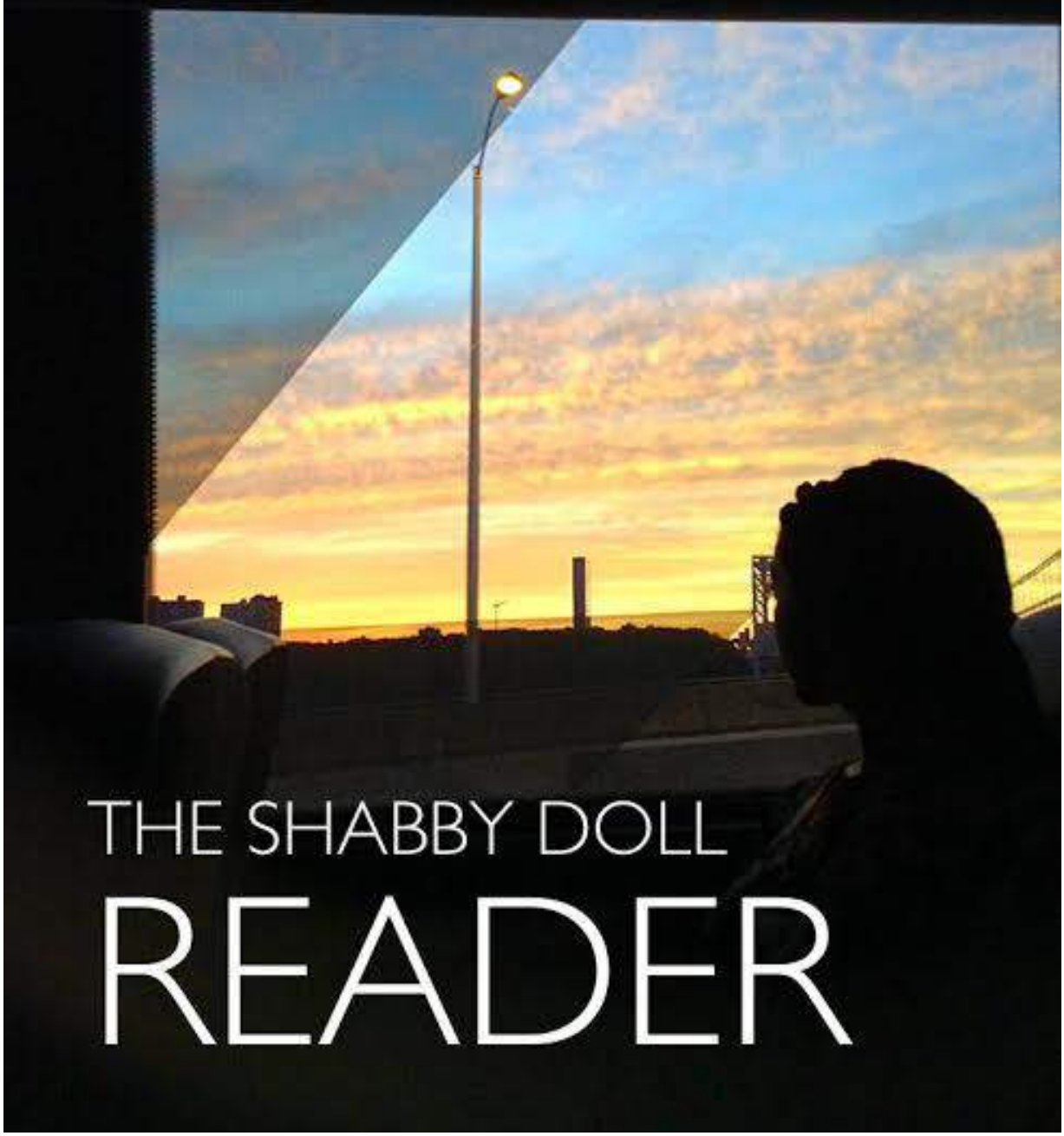
ISSUE 21



THE SHABBY DOLL READER

THE READER

A MONTHLY ELECTRONIC ZINE BY
SHABBY DOLL HOUSE
OCTOBER 2016

ISSUE 21

Edited by Lucy K Shaw
First Edition
October, 2016

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Welcome to Issue 21

Featuring Theo Thimo, Rachael Lee Nelson & a monarch butterfly

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<3

DEAR DOLL READER,

Hi! :)

I'm sorry this issue is a week late.

A year after actually getting married, I finally had a wedding party last weekend and there was a moment a few days before it happened when I realised, if I try to think about both the wedding and Shabby Doll right now, both things are going to be a disaster... So I postponed the one I had more control over. Phew. Thank you for understanding!

It was an extremely Shabby Doll wedding, needless to say. Sarah Jean gave a speech that was mostly uncontrollable crying. (It was amazing). And we had a poem by Stacey (*slow dance*) at the ~ceremony.

Anyway, enough about that...

In this issue, there are a couple of interviews about interviews... one with Other Ppl's Brad Listi on the occasion of the show's fifth anniversary, and another with Andrew Worthington, creator of the

brand new ‘five questions club.’ There seems to be some kind of accidental 5 theme happening.. What does it mean.....

I don’t think it means anything....

?!

We also have a couple of previews from forthcoming books, the newest *Dostoevsky Wannabe* compilation which features Shabby Doll favorites such as Jim Walls, Elle Nash and Matthew Bookin.

Plus! We’re announcing Shabby Doll House’s second ebook! Which is coming soon.... :)

There are so many great new books coming out by writers we love at the moment. But I’ll get to all of that in the News...

Thanks so much as always for reading and subscribing!!

We’ll be back on schedule next month, I promise!

<3 With love,

Lucy

*

COMING SOON

FROM SHABBY DOLL HOUSE

A BRAND NEW EBOOK BY

JESSICA ANDREWS & KEANO ANTON,

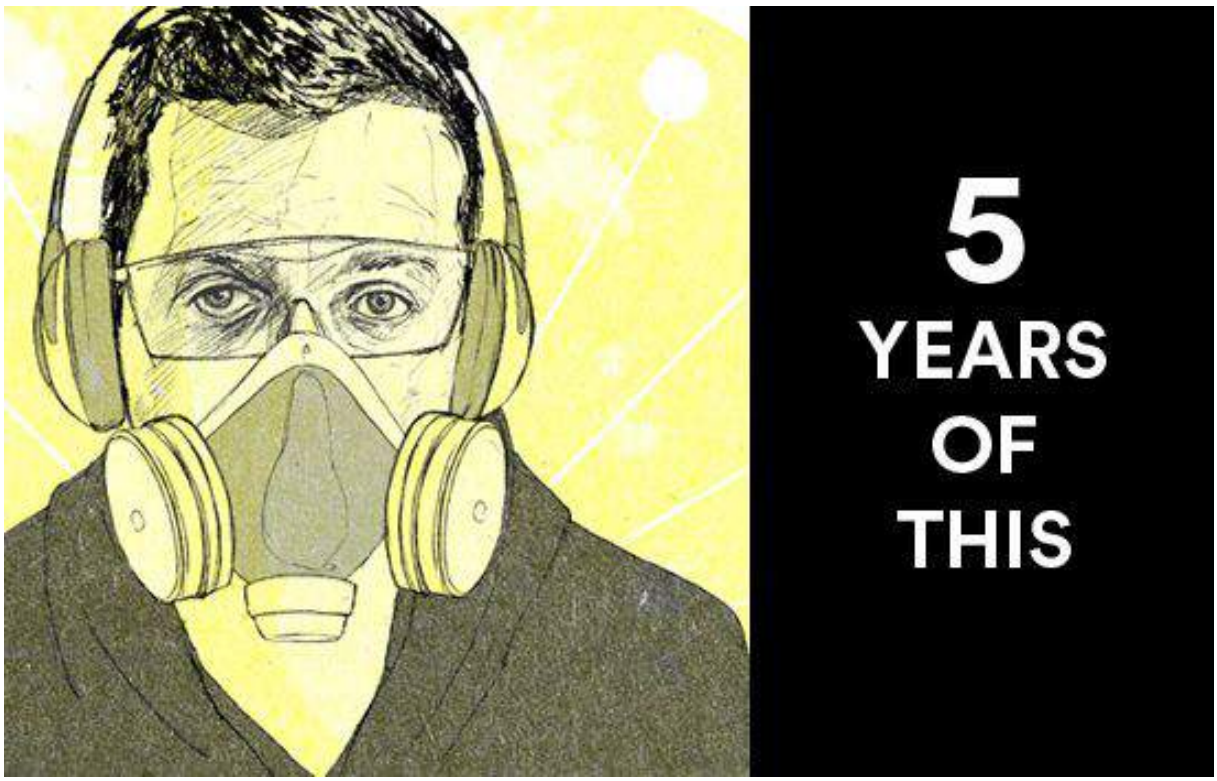
HINTERLAND

Pink ankle socks were a way to keep us trembling in adolescence hiding from the olive glare of our green adult lives. They tiptoed through scorched grass as velvet shadows saturated in the white flash of your disposable camera. We ate cardamom chocolate for breakfast and drank cheap champagne under lemon sunsets toasting each other's dreams flimsy like tracing paper. We lounged outside of grimy coffee houses all opal legs and cat-eye sunglasses but the soya milk in our floral teacups always curdled and we feared that we were running late for our own lives. Our bodies fell apart on the dance floor in broken shapes. We tessellated in the moment and all the techno - electro spaceheads slid across our surface like figure skaters. You sellotaped our photo booth picture to the fridge and we watched ourselves knitting elastic futures.

Berlin by Jessica Andrews
From HINTERLAND
Coming soon from Shabby Doll House
*

FIVE MORE YEARS

AN INTERVIEW WITH OTHER PPL'S BRAD LISTI



Brad Listi is the author of the novel *Attention. Deficit. Disorder.* (Simon & Schuster), and the founder of the online culture magazine The Nervous Breakdown. He is also the host of OTHER PPL, a literary podcast featuring in-depth, inappropriate interviews with today's leading authors. You probably know all of this already. The show has become an institution! We spoke with Brad on the occasion of the show's fifth anniversary...

You've talked to almost 450 writers on the show over the past five years... Does it feel like you're always getting closer to understanding something fundamental about writers and writing? Or does every episode feel like something new and different?

Both. I feel like I've come to an understanding about how successful writers conduct themselves, which is to say they don't tend to do it for money (at least not at the outset); they write everyday, or close to it, usually on a set schedule; and they read a ton. It's all common sense—but common sense has never been my strong suit. And there's power, I think, in repetition. Seeing and hearing the evidence for this, over and over and over again, has had a concretizing effect.

At the same time, I do feel like each interview is different. My show tends to focus on the writer's life rather than the writer's work, and this helps differentiate. And then there's the fact that I'm flying almost totally blind. I don't work from a written list of questions. I might do some prep, but not usually, and never a ton. Mostly I'm just winging it. This keeps things interesting for me—and hopefully, too, for the listener.

Do you spend much time talking about writing in a non-podcasting environment? Or do you try to compartmentalise that part of your life?

I almost never talk about writing unless I'm doing the show. Occasionally I'll be texting with a writer friend or something and we'll trade horror stories, but almost all of my really nerdy, craft-centered conversations are reserved for the podcast. That's plenty for me. And for everyone else, I imagine.

I remember you saying on the show one time that you liked the idea of having the archives available for your kids to listen to when they're older, which seems really great and sweet. Do you have a sense of an ideal listener, aside from them?

I've always viewed the podcast as a kind of education. I mean yeah, sure, of course, it's primarily entertainment, and I want people to enjoy it. But I also love the idea of it being edifying. I want writers who listen to the show to come away with real insights. I want it to be useful to them. Inspiring. And hopefully it helps people feel a bit less lonely, too. That's important to me. The "spiritual component," for lack of a better phrase. Some feeling of connectedness. Writing is a lonely job, and oftentimes these days people feel isolated generally. They're locked in their apartments staring at their phones and laptops, in their cubicles

or whatever. They communicate only through Twitter. They live at a remove from their closest friends and family. And so on.

A good podcast, at its best, can cut through this loneliness in a way not dissimilar to good literature. It's a bridge between consciousnesses. It can go deep. It can be intimate. At its very best, it can feel medicinal. That's how it is for me, anyway, as a listener. And that's always what I'm aiming for on my show.

You've been doing the podcast for five years, and Shabby Doll House has also existed for almost five years, so I'm asking this for myself as much as anything... but, do you regularly feel like you're being insane and delusional for devoting so much time and energy to something so niche, but then have that fear punctuated by moments of real human connection that keep you going and make it all feel worthwhile anyway? For example, I've personally appreciated the consistency of listening to you on the program so many times over the past few years, but you wouldn't necessarily have any idea of that until now when I mention it in a longform interview question... I guess the short version of what I'm trying to say is, what keeps you motivated?

I'm motivated by round numbers. I always tell myself that the podcast is going to end on a big round number. But then I get to these big round numbers and for some reason keep going. And then it's like *I can't end the fucking thing on Episode 447, it just wouldn't be right.* And so then I'm on to the next big round number. And on it goes.

The truth is that I really love doing it. It's almost all fun for me. It's not something I have to struggle over. It's the one thing in my professional life that feels easy. And I guess I believe, despite the fact that I'm operating in a small niche, that I'm building something of value, that I'm creating a cool cultural artifact. And if only a tiny fraction of the human population ever gives a shit about it? Oh well. So what. I don't care.

I feel proud of it, I guess. I've worked hard at it. It's a big body of work. I like the idea that it's out there for people, that it's free, or mostly free. I like the idea that it's there for my kids someday. My grandkids, if I ever have any. My great-grandkids…whoever. Maybe one day they'll listen to it. Maybe it'll help them get to know me a little better. It might also embarrass the shit out of them. (Sorry guys.)

What does the future look like for Other Ppl? (Five more years!)

It's hard to say. The show, in my mind, has always lived a kind of day-to-day existence. It could end this afternoon. It could end on my deathbed. At the outset, I thought it would last maybe six months or something. Now here I am, five years later. So who knows? Maybe fifty years from now I'll still be doing it. Maybe it just keeps metastasizing until finally it vanquishes its host body.

Thanks Brad!

You can listen to the most recent 50 episodes of Other Ppl for free online and the entire archive of 434 episodes if you sign up for premium access, ($1.99 a month, $4.99 for 6 months or only $8.99 for the whole year).

Here are five interviews we highly recommend to get you started:

Mike Bushnell

Dennis Cooper

Juliet Escoria

Eileen Myles

Timothy Willis Sanders

OTHERPPL
with Brad Listi

You can follow Otherppl on Twitter

*

AN INTERLUDE FOR TWEETS...

✨rahcel✨ @COMETHRUGIRL · Sep 26
sorry did you say i'm with her or i'm with you by avril lavigne

Amy Key @msamykey · Sep 27
one of the teams at work has introduced a 'secret sandwich' lunch where they make each other surprise sandwiches

Amy Key @msamykey · Sep 27
i, for one, am horrified

Gabby Bess @seemstween · Sep 26
it's still mercury retrograde for me

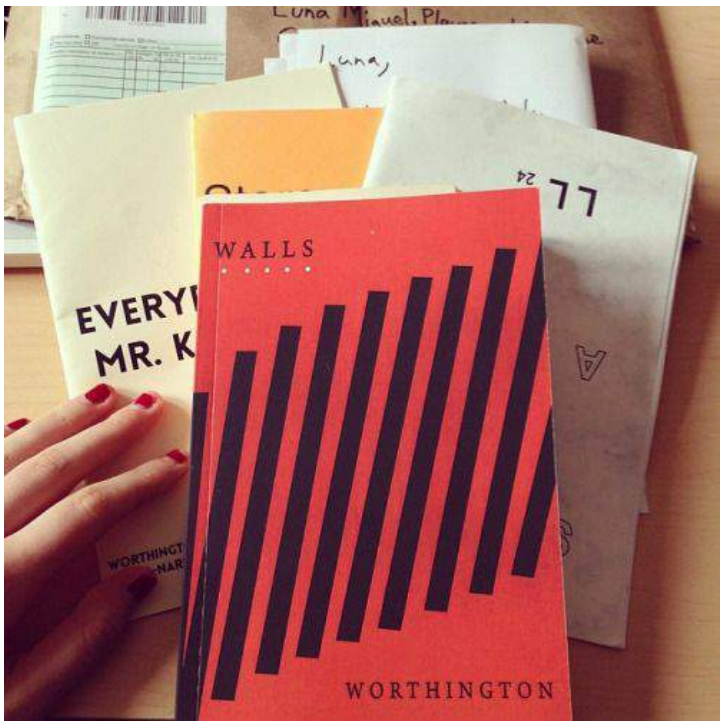
caroline rayner @scaroline9 · Sep 20
today's aesthetic: spice world

tahlis chlod @tahliaxchloe · Sep 20
I met a friend's new boyf last night who was LOVELY but I'm still not over the fact he kept recommending me slam poems he heard on ted talks

kate kush @supernasst · Sep 18
i gotta say it is sometimes very lonely being one million mediocre boys' dream woman

FIVE QUESTIONS ON FIVEQUESTIONS.CLUB

With Andrew Worthington



Andrew Worthington is the author of WALLS (CCM, 2014). Over the past few years, he has interviewed many writers for The Fanzine and other existing online venues.. But most recently he started his own project, 'fivequestions.club' with which he asks writers.. you guessed it.. 5 questions...

Having interviewed many people for The Reader over the past 21 issues, I felt it was time to talk to another seasoned interviewer about the motivation for talking to writers... so I asked Andrew... 5 questions ;)

1. What do you like about interviewing writers?

I like reading interviews. When I was a kid I would read them all the time in sports magazines and then in Rolling Stone and Guitar World and then eventually I discovered serious literature and then it was all over. I may like interviews more than essays, articles, etc. That's not true, but I feel like it's "a window into their souls" or something cliche like that. Sometimes cliches are true.

It's also nice to hear about process and self-perception from other writers. Actually, so far, the 5 questions interviews have revealed that I am not nearly as serious about writing as I thought I was. When I was in a Master's program, I complained that everyone was so academic and editorial in their approaches to writing. They didn't just publish; I thought publishing was the point of writing. I think I am turning into one of those people, relative to people I consider peers. I don't really publish much anymore. I do publish interviews, though :)

One more thing I like is that it is easier than writing a book review and I also like reading interviews more than reviews, for the reasons I mentioned above. Give me the real thing any day over some blowhard telling me about the real thing.

2. Do you have a favourite interview? Or a favourite writer to read interviews with?

I like all the Paris Review interviews. Those are the best. You like those a lot too, right?

I don't think I have one favorite one. My attention span is too short to read that many in a row and realize it was my favorite.

3. Why do you think that knowing additional information about a writer's life or process is so appealing? Are we all just interested in gossip? If so, is that a bad thing?

It may not be appealing to other people, but for me the information in interviews is human and real. I don't think about it as gossip. That said, the 5 Questions series does have a very gossip magazine-like style (actually, I originally envisioned it as similar format to what you'd find it teen magazines), but I still am not interested in like who they are sleeping with or what their private lives

are like, which is what I would consider gossip. I want the big ideas. So no, I don't think it's a bad thing.

Remember when we were talking this summer and I said some dumb generalization about New Yorkers talking about money (rent, jobs, real estate, products, etc.) and Europeans talking about ideas and culture. It's like that.

I am probably just blowing up my concept of interviewing. It probably is just about gossip.

4. What are you working on now?

I finished editing my story collection DELETE SPACE and it should come out sometime later this year or next year from Monster House Press out of Bloomington, Indiana. Very good press.

I am also working on a novel that has a working title of FROM EACH ACCORDINGLY. It has some sci-fi and thriller elements, although it's also just about people and normal things.

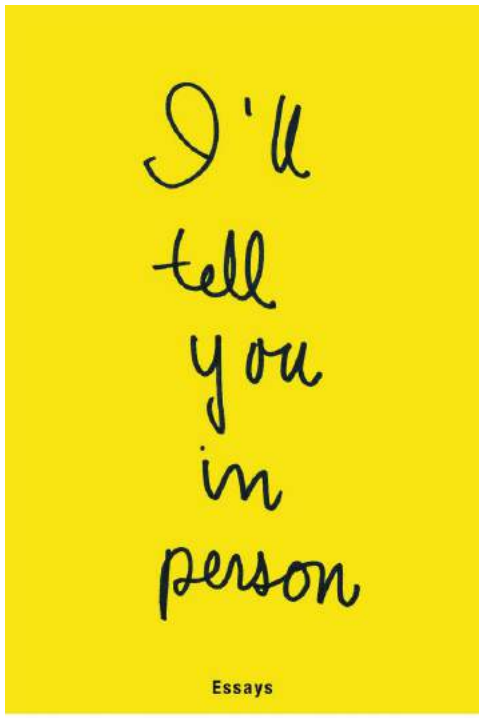
I have other things I am working on too, writing-wise, but they are mostly on hold right now because it's the beginning of the school year and I have a lot of teaching stuff to do. Once I settle into this semester, I have some other writing ideas I am working on that will hopefully get something done at some point.

5. Why five questions?

It was just a number I picked. It seemed to fit the teen mag format I was thinking about, where it's just very brief and to the point because all the pages are ads and big pictures and big font and it's only 25 pages anyways. That's what I was thinking about, I guess.

SHABBY DOLL NEWS

So many great new books...



Chloe Caldwell's new essay collection, *I'll Tell You In Person* is out now!

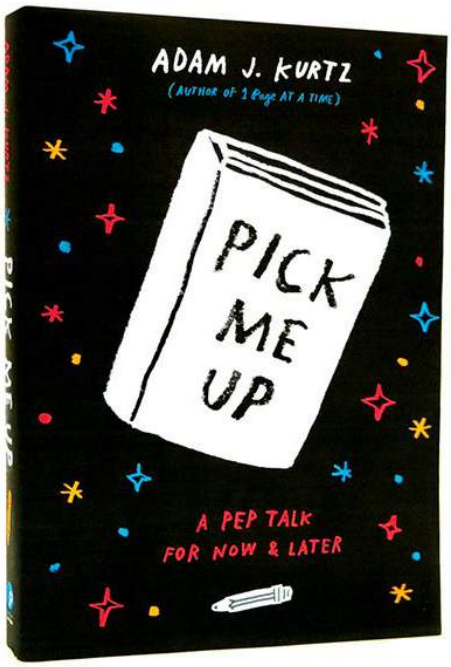
There is a really cool excerpt at emily books. And an interview with Juliet Escoria at Electric Literature.

Wendy C. Ortiz's dreamoir, *Bruja* is coming October 31st!

And if you're in LA, the book launch is November 6th at Skylight books.

Look at that cover!!!

Adam J. Kurtz's second book, *Pick Me Up* is out now!



Here's Sarah Jean reading at The Strand for its launch in Manhattan last week...

Speaking of Sarah, there's a poem by her at Peach Magazine. And also a story by Natalia Hero!

PEACH MAG

fall reading

FREE · October 14th · 7-10 PM · Dreamland
387 FRANKLIN ST
BUFFALO, NY 14202

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MONSTER HOUSE

RICHARD WEHRENBERG, JR.
BELLA BRAVO

WITH LOCAL WRITERS:

NOAH FALCK
PAIGE MELIN
WOOGEE BAE

Oh and look, Peach Mag are having their Fall reading in Buffalo on October 14th in association with Monster House Press.

Morgan Parker was interviewed for BK Mag's 30 under 30.

Michelle Lyn King wrote a new essay on the Backstreet Boys.

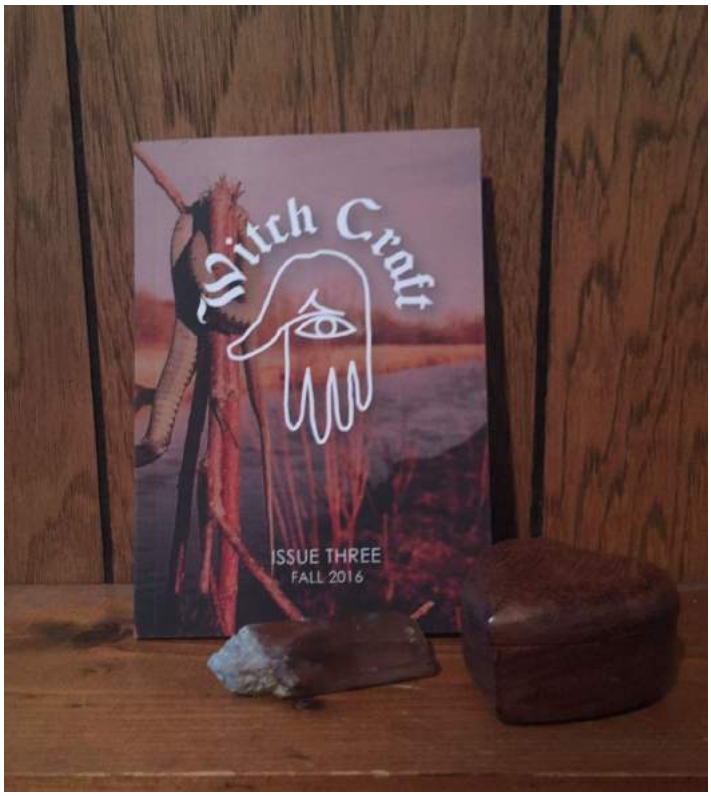
Bunny collective were featured by The New York Times.

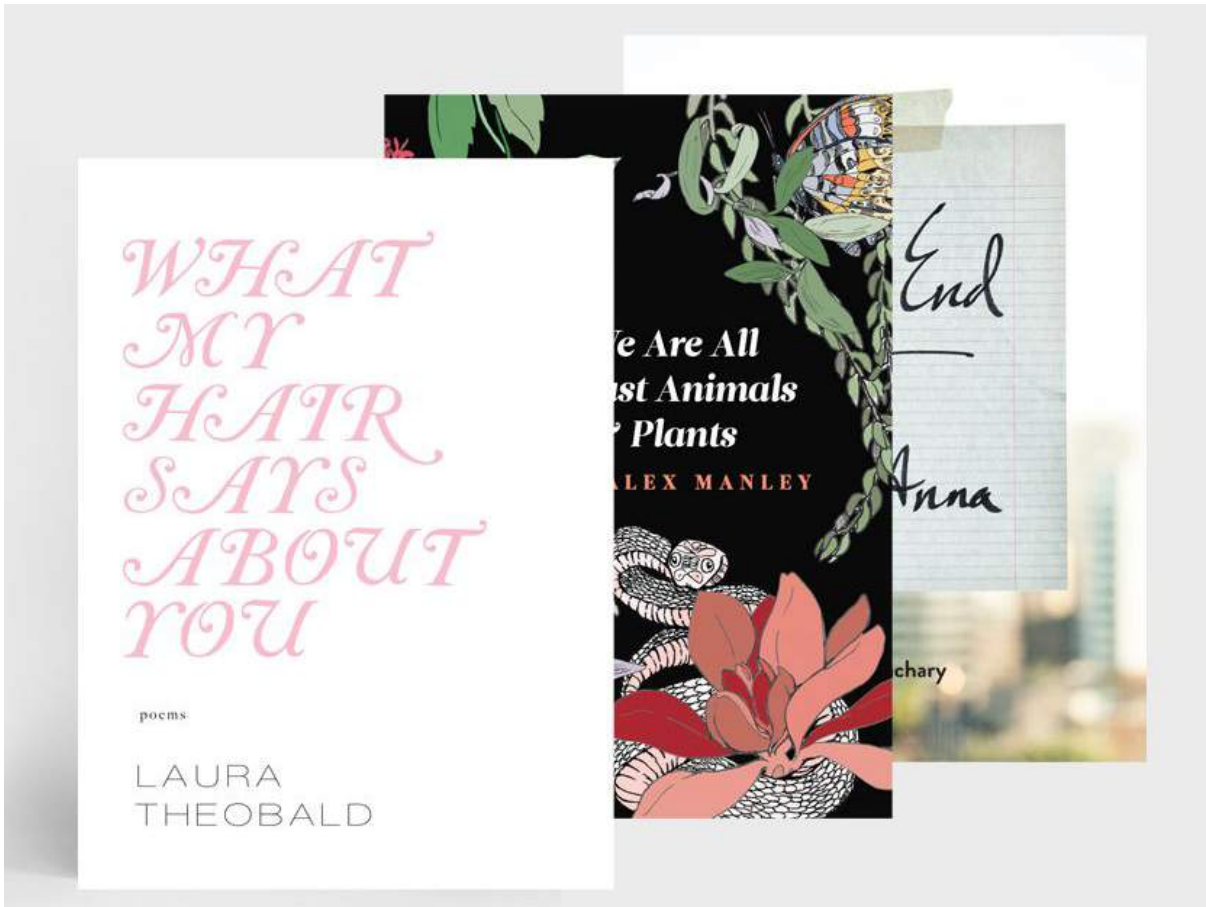
Sofia Banzhaf's short movie, *SEVEN STARS*, premiered at the Vancouver Film Festival.

There's a new story by Andrew Worthington at Hobart
Plus a new poem by Ashley Opheim!

And an important essay, I Should Not Have Had To Write This, by Layne Ransom at Quaint Magazine

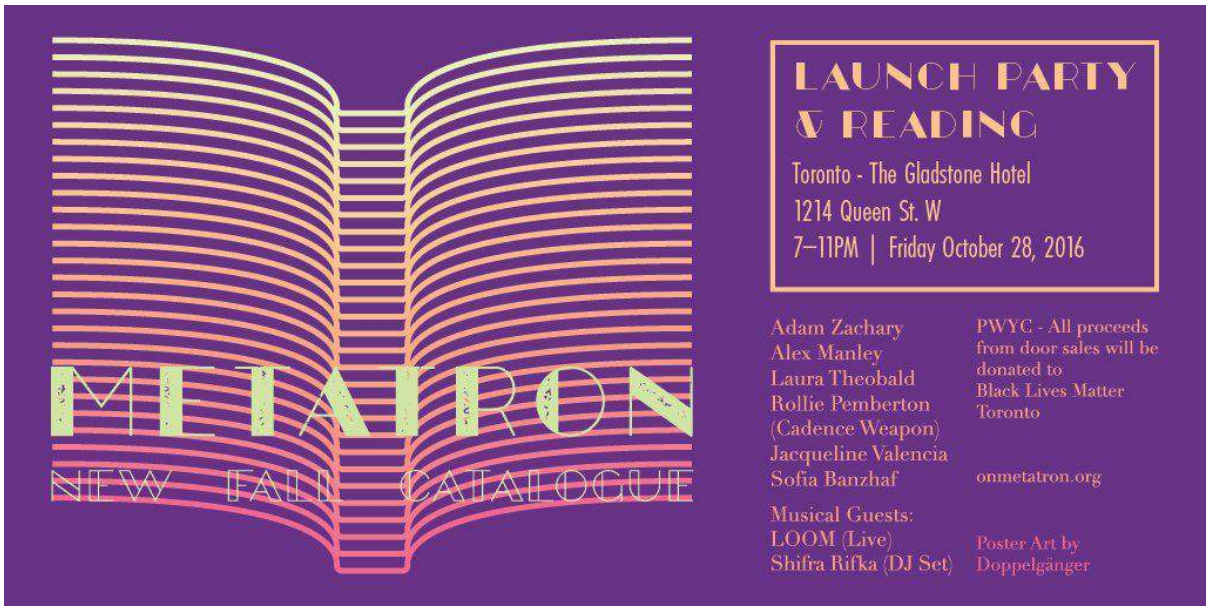
Witchcraft Magazine issue 3 is out now!!

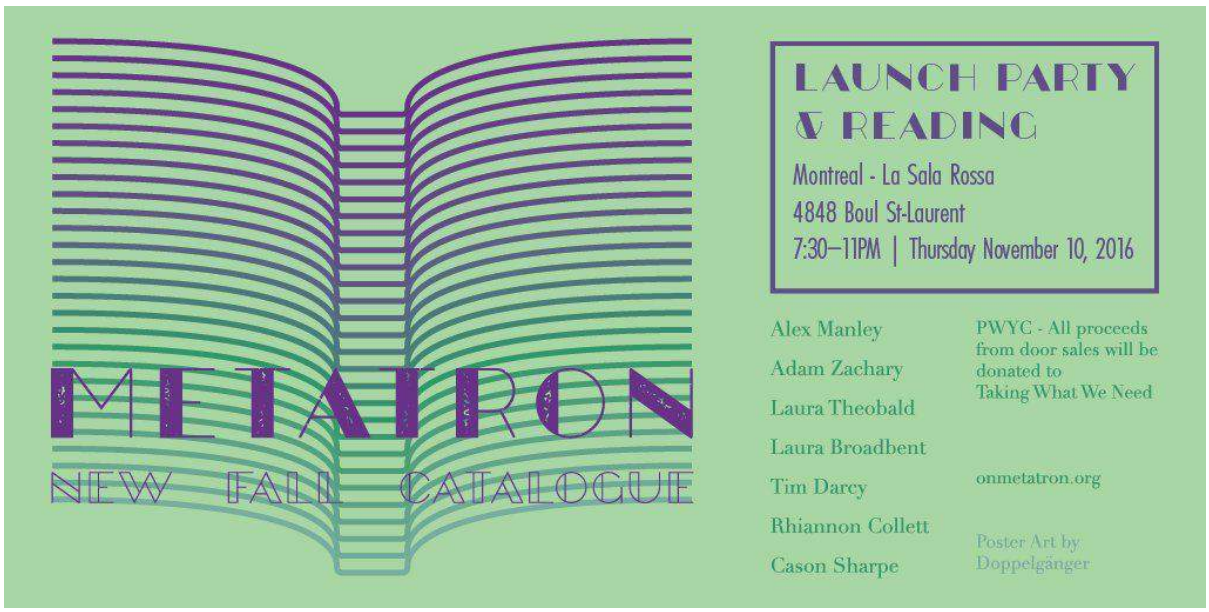




Metatron's Fall Catalog is now available to preorder!!

And there are launch Parties in Toronto and Montreal!





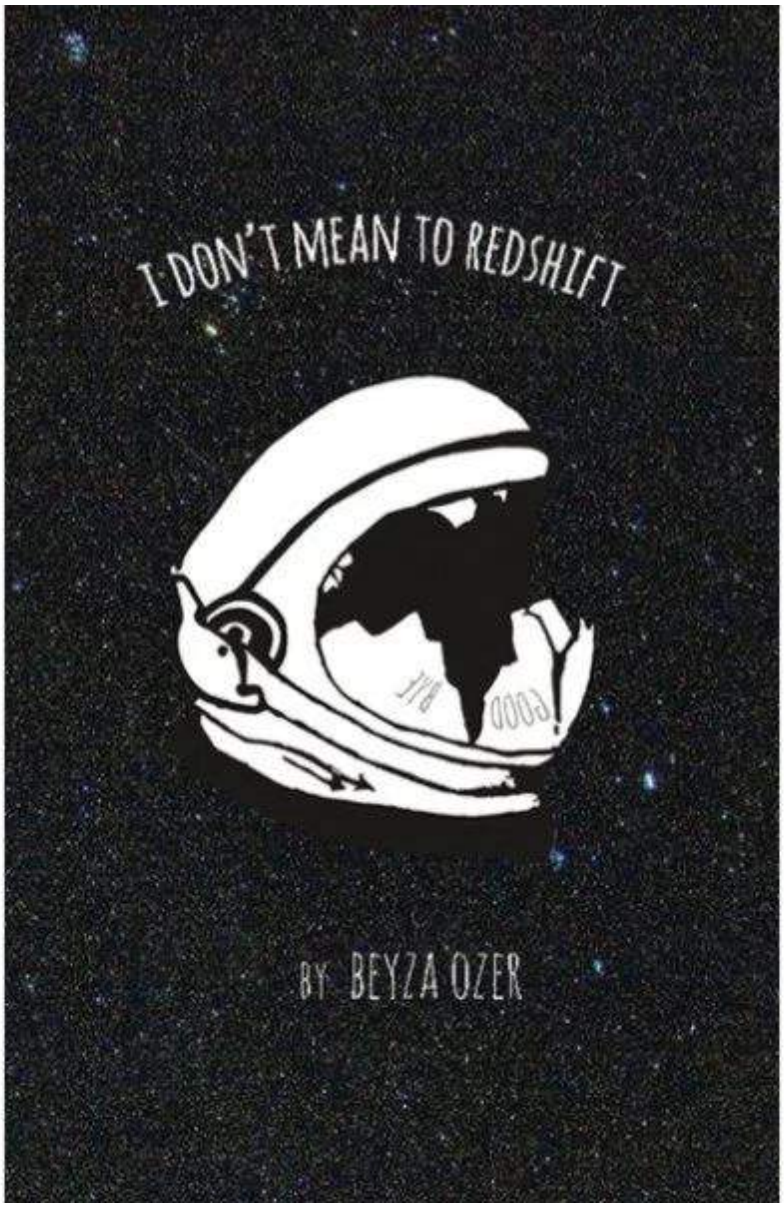
Plus there are three new poems by Jamie Mortara on the OMEGA blog

And finally, some great advice...

This month we're giving away a copy of

I DON'T MEAN TO REDSHIFT

By Beyza Ozer



For a chance to win, email RED to
shabbydollsubmissions@gmail.com

*

A sampler of a Dostoyevsky Wannabe sampler
10 WRITERS / 10 EXCERPTS

By Oscar d'Artois

~members of the indie lit community read 'cassette 74'

"Opinions are like assholes. Everybody has them."
— Khloé Kardashian

(Obe Alkema, *Corset Life*)

Around this time of year last year, my first book was just about to come out, which means that, like any self-respecting auteur, I was nagging everyone under the indie lit sun to try & get blurbs and/or press for it. One of those people, Juliet Escoria (who I was trying to get to publish a playlist I'd made for the book on Electric Literature), was kind enough to inform me that she was compiling a literary mixtape for a small, Manchester-based pressed called Dostoyevsky Wannabe. I wasn't sure I had any idea what a 'literary mixtape' was but, because I knew that people like Rachael Lee Nelson & Sam Rivière had previously been featured/involved in the press, and

because I figured anything Juliet touched was probably worth a good deal more than my weight in gold, I gladly accepted.

The frozen lakes where the ducks swim to be photographed
doesn't give me half the peaceful feeling
you're supposed to get from frozen lakes

(Radu Nitescu, *we all have a pornhub heart*)

As I later found out, a literary mixtape is essentially the same thing as an issue of a literary magazine, with the exception that it has 2 'sides' (like a cassette) and is possibly a bit more specific and, therefore, ambitious in terms of how much attention it devotes to a given author. So maybe closer to a sampler pack than an issue of a magazine.

Barista noted how I've been "off bagels" lately. Now I can never order a bagel again from her without feeling WEAK.

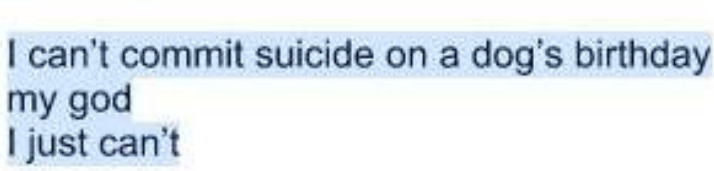
(Kristen Felicetti, *Review of Swallow Cafe, 49 Bogart St, Brooklyn, 11206*)

A couple months ago, I messaged Richard Brammer, who, together with Victoria Brown, co-runs Dostoyesvky Wannabe, to say that I was going to be in the UK and was thinking of visiting Manchester so I could go rub up against a statue of Morrissey or something, and would they like to meet up and have a drink. As it turns out, this was a lie, and I was unable to make it to Manchester, but what did come of that conversation was that they offered me the opportunity to compile my very own issue (the fourth, as it happens, in spite of it being somewhat confusingly called *Cassette* 89) of their series. The highlighted writing here represents one excerpt from each of the authors in the mixtape, making this article a sampler pack of a sampler pack. Very nice.

"My life is like a plate of vegan shrimp."

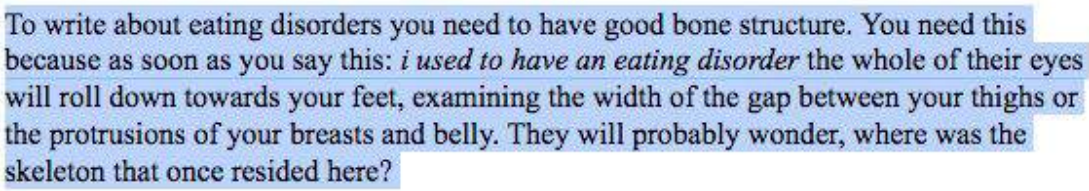
(Jim Walls, *Twee*)

Realizing that this was just an opportunity to put together a book full of people whose writing I admired and/or thought might be underrepresented, I (again) gladly accepted. And because I am a megalomaniac who suffers from chronic indecision, I wound up asking 10 authors I love, rather than the suggested 7 or 8.



(Kimmy Walters, *Good Morning, I am not Going to Commit Suicide Today*)

In compiling this mixtape, I've tried to keep in mind the fact it was in a way my 'chance' to introduce literary friends/aquaintances to authors that they might not otherwise come across. In my case, this has meant featuring writers whose native and/or primary writing language is not necessarily English, alongside writers that an Anglopphone audience might be more familiar with. Because while I have a tendency to complain a lot about the literary 'scene' here in Berlin, something that being in Europe in general over the past two years has, I think, opened my eyes to, is how much writing there is going on (much of it in English) outside of, but often in conversation with, the English-speaking online literary community (a lot of which is just as, if not more, original/exciting/informed as its Anglo-counterparts). *Cassette 89* features writers from Romania, the Netherlands and Brazil, as well as from different parts of the US & the UK (something that is in itself an admittedly fairly weak attempt at an international conversation, but that I hope will in some small way help to open things up).



(Elle Nash, *We Are Just Sharp Edges Bumpin Up Against Each Other*)

I've also tried – although I don't like the word very much, and am scared of making the already dangerously high levels of pretension in this article soar any higher – to keep things a little bit 'queer.' I don't know whether, were that not spelled out, you would be able to tell the difference, although I guess that's something that I sort of like about it.

"I want to fuck you like a chair. Like a very expensive chair."

"How expensive? Like a throne? Or do you want to fuck me like something cheaper than a throne? Be honest."

"Honestly, I want to fuck you like something cheaper than a throne. But still, a very nice chair. Like an expensive, fancy chair that would be in the tea room of your aunt's home. Or my aunt's home. Anybody's aunt, really. Like a chair that's just there for show and nobody ever really gets to sit in it."

He sipped his Negroni.

(Matthew Bookin, *The Nook*)

Dostoyevsky Wannabe's model is print-on-demand, which mostly just means that they are able to make and sell their books very cheaply. And although they are all priced slightly differently (to account, I assume, for size), the amount doesn't vary very much (*Cassette* 74, for instance – the one compiled by Juliet Escoria and that I was featured in – costs £3.52, or USD $4.38, on Amazon; by contrast, *Cassette* 68, compiled by Nat Baldwin, costs £4.33 ($5.38)... amazing).

Anyway today I'm 28 and we can do whatever we want so I guess we decide to drink an energy drink and a coffee and to walk around our old neighbourhood laughing about our old life and eventually we need to find a restaurant with a 'business lunch' menu because we always laugh about those too but we never get the chance to have them. We talk about walking into a restaurant and asking for the business lunch menu in a high pitched, squeaky voice. 'I'm here on business, bitch,' we might say, as we snarf down a €6 menu.

(Lucy K Shaw, *Vacation*)

(Yeah, I put my own wife in it, who wrote something that maybe mentions a fictionalized me. So what?)

And I would have added a letter to any aliens out there, who might be sick with consciousness as we are, sick with words, sick of words, a little sticky note, saying "Hello, we are semi-evolved primates with intricate mythologies that place us delusion-ridden smack in the middle of the Universe. We colonized this tiny planet in the galaxy, it has lots of water and also uranium or other star-dusty materials, in case you are in need for your spaceships. We ourselves make for nice food. We are said to taste like chicken, in case you know what that tastes like. We are really good at killing, which upsets some of us every once in a while, so we go and write a cute song or poem about it, while shedding salty water from our eye sockets. Possibly due to hormones – which might affect our taste, just so you know. If you come and take down our satellites and bring down our communication, we'll be like sitting ducks. You don´t know ducks? They are like chickens."

There is no one here, but us chickens.

(Ricardo Domeneck, *Sermon on the Tongue*)

Dostoyevsky Wannabe's mixtapes are all named by year. The year is picked by the person who compiles the mixtape. When they asked me to pick a year, I chose '89, because that is the year that I was born in and I am vain as hell. Also because it was the year of the fall of the wall of the city I live in, Berlin. And the bicentennial of the French Revolution, I guess. And of course in honor of Taylor Swift. Anyway, all around 1989 was a pretty solid year I think, in spite of its being a year of the snake (like Taylor?) and not of the dragon, like 1988 was, a fact no child a year older than me ever let me forget when I was growing up. Oh well, I guess. Hail satan.

I count my regrets, I pretend a decision:
that all along this was what I ever wanted.

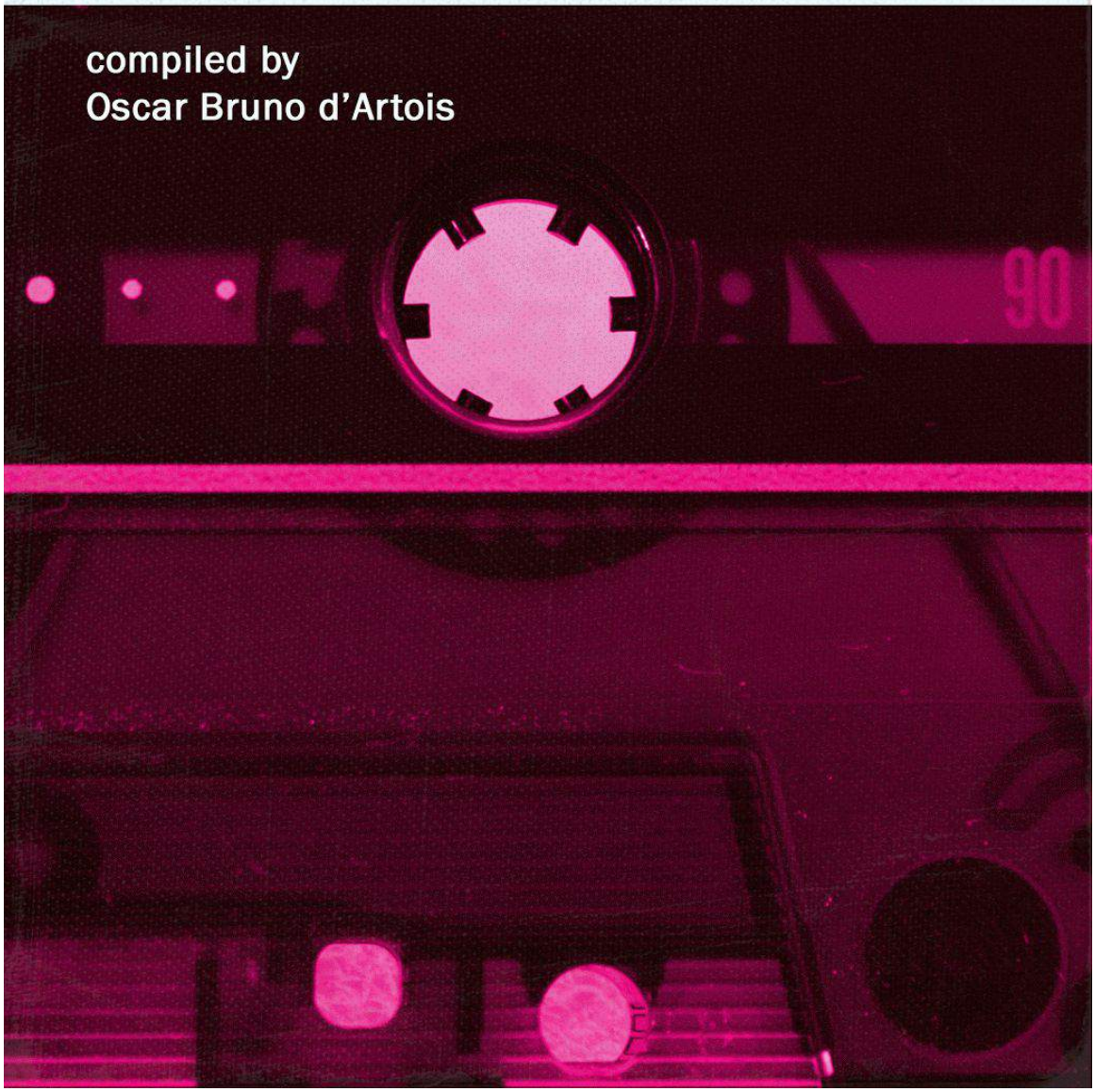
(Jonathan Aprea, *Outer Mountain*)

Cassette 89 is coming soon to an Amazon dealer near you. I'm really excited. You can find out more about it here.

a dostoyevsky wannabe sampler

Cassette 89

compiled by
Oscar Bruno d'Artois



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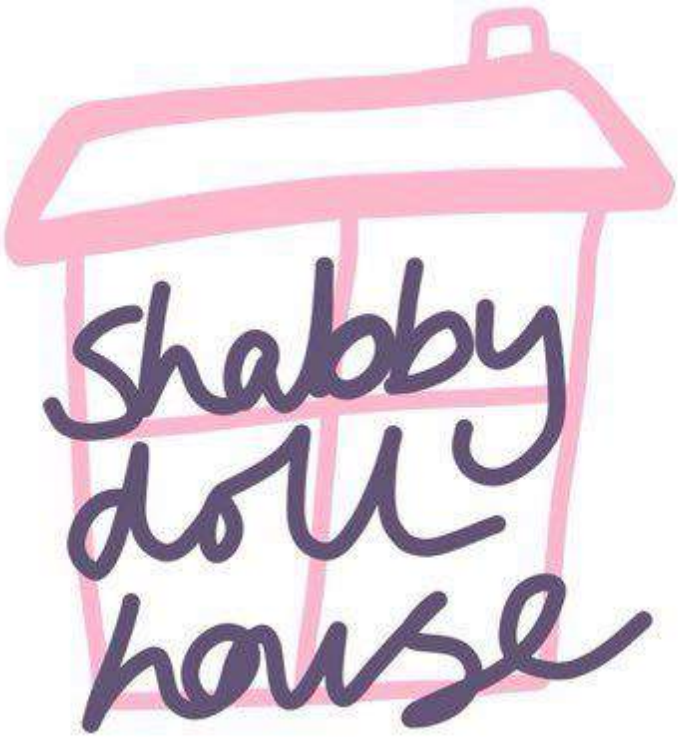
That's all for this month!

We'll be back on *November 6th*!

Thanks so much for reading <3